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Adagio: A Checklist: The Books, Pamphlets and Ephemera Printed at the Private Press of Leonard F. Bahr

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Adagio: A Checklist



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The books, pamphlets and ephemera
printed at the Private Press of Leonard F. Bahr

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Preface by Paul Hayden Duensing
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Preface

Printers, like authors, leave the results of their art and craft behind them as a gift to both their contemporaries and to the generations to follow. Their very art is called "the art preservative of all the arts" and so it is. Like the musician who interprets the thoughts of the composer for his audience, so does the fine printer transcend the mere mechanical reproduction of the text. In the best cases, the printer serves to interpret the message; to provide a setting which reinforces, supports, augments what the author wishes to tell us. On those splendid occasions when the printer shows the greatest mastery of his or her art, the message is newly interpreted to add dimensions not previously seen, a visual harmonic, a graphic overtone to increase the richness, impact and clarity of the author's manuscript. If the artist has a legitimate function in society, it is to show the rest of us new relationships between the already known and the newly discovered, new dimensions to the quotidian. This is a risk. Just as the literary critic risks reputation and credibility in an analysis and critique, or just as a translator risks the choice of one word over another to bring the subtle, hidden thought into the matrix of a new language. It is in the nature of art to risk and if the artist risks a reputation in failure, he or she alone enjoys the heady rush of excitement in triumph.

The private printer is in the enviable position of exercising the choice of text, of how it will be presented to reflect his or her interpretation of the message to the reader. Private printers can even control the distribution of their labors, deciding who shall receive and who shall not. The freedom of this choice is paid back in the ultimate coin of responsibility for the end-product, for the private press is usually the activity of an individual and all of the answerability for every facet of the printed piece devolves upon the proprietor. Even if the paper, illustrations or binding are executed by others, it is the printer's concept which is the cohesive element, blending all else into something which is truly more than the sum of its ink, paper, boards and binding-thread.

The printed piece which results is a creation. It is something which would not exist had not the printer used art and skill to bring it into being. It is no small wonder that the private printer comes to identify with his or her Press; to feel at one with the very essence of the Press, its output and its ideals.

Leonard Franklin Bahr, whose work is represented in the checklist which follows, identified totally with the Adagio Press. He insisted on the best materials; on paper with character and quality; on genuine foundry type; and inks giving the sharpest, most dense, most crisp impression obtainable. For those operations he chose not to perform himself, such as case binding, he chose to entrust only masters of the craft. It was especially in the selection of his types that Mr. Bahr showed most clearly the discernment and sharp eye of the master typographer. His admiration for Herman Zapf's typefaces Palatino, Michelangelo and Sistina clearly delineate his bias for the humanistic tradition. The Romanée and Cancellaresca Bastarda of Jan van Krimpen reflect his belief in the calligraphic genesis of types in the roman tradition; and whether he also used the informal, contemporary letters of Georg Trump, or the icy perfection of the delicate Torino roman and italic, his typography showed the constant hand of absolute control.

It is perhaps in Mr. Bahr's sensitive understanding and use of ornaments that we discover the most telling indication of his typographic philosophy. He was fascinated by those small units of decoration and how they could be assembled into patterns to form structures and assemblages of delicate, coruscating beauty, small surfaces of abstract art on a geometrically determined grid. He filled notebooks and a card file with trial settings and sketches of how they might be used in combination. He pondered and turned them this way and that. He clipped off the tail of this one and overprinted that one in a second impression. His resurrection of the Bradley Ornaments, and the creative manipulation of them in color as well as pattern, show the brilliance of his craftsmanship. Like the grace-notes of a Chopin étude, they do not appear gratuitously; they appear at exactly the place and in the numbers where it is eminently logical they should. While much of the world of contemporary design has overlooked or forgot-

ten these building blocks of beauty, Adagio rediscovered their potential for use in a new, innovative and tasteful way. The end result is deceptively simple, but the hours of analysis and trials in their assembling were an essential part of the creative process. Are they — these pre-figured elements — a kind of pre-packaged, ready-to-serve decoration? No more are they pre-determined in their final form than are the azures, lampblacks and burnt umbers of the painter; it is how they are put together and used which determines their end-effect, and therein lies the mastery. The arabesque becomes a tasteful island of respite from text, a little cadenza with flourishes of color and line, conceived in fantasy and worked into whimsy. They frame the text, setting it off with a slight visual change of pace, which delights and refreshes. And it is finally when we learn that Mr. Bahr was partially color-blind, that we appreciate the true dimensions of his achievements (and that we also owe Ann Bahr our gratitude for her quiet participation in Adagio and its work).

These elements, the types, colors, papers and ornaments, are however only the externals, the easily identifiable mechanical ingredients. It is the internal philosophy which epitomizes the man, and by extension, the Adagio Press. The lifelong quest of Leonard Bahr was for perfection. It was for consistency in the components, and logic in the results. He agonized over the imperfect elements of an imperfect world: over the crossbar of a "t" that was too low to align with the "x-height" of its font; over a swash "M" in the Didot casting, omitted when the font was recast on Pica bodies; over a difference of color in two batches of marbled end-papers; over a page with a trifle too much ink or too little impression; or over a letter combination left un-kerned. And when he indeed neared perfection, he felt no surge of self-congratulation, but rather, as he once said, "Perhaps perfection needs to become a little *more* perfect." His was a quest for order, crispness, quiet beauty, intellectual elegance and an essential rightness of taste and occasion. Difficult goals these, and not reached by most — indeed, not even identified or known to many. Perhaps a telling illustration of his feeling for the perfection of Adagio was his wish, expressed on the occasion of some visitors to the Press, that he would like to discard all his spaces

and quads (some of which were Monotype-cast) and replace them throughout with only genuine foundry material, for "then I would know they were consistent and perfect." This anecdote defines the man and his regard for his Press, wherein he felt even the things not seen on paper must be exact, precise, of perfect quality.

Both in his book *A Manner of Printing* and in private conversation, he spoke knowingly of his readings in the literature of private presses, distilling the thoughts of others and titrating them against his own goals and hopes and standards. His demands of the world were severe; he wanted the best the world had to give him. His demands of himself and his Press were — if anything — even higher; *the best is just barely good enough.*

If today, as a society, as a public sensitized to the enhanced quality of Adagio's printed pieces, we are better in taste and appreciation than we were, then there can be no question that the dedication and craftsmanship of one man, working in a quiet basement in Harper Woods, Michigan, were the defining essentials to not only the preservation, but to the raising of that quality. Leonard Bahr is gone, but the legacy of his work lives on in the books and pages to which he gave his heart and soul — to which he gave, in short, his best.

Paul Hayden Duensing

Introduction

Leonard F. Bahr was born on April 16, 1934 and grew up in Grosse Pointe, Michigan. He was introduced to his craft at the age of 12 when he began working in a neighborhood print shop. He began by setting type, making deliveries, and he tells us "doing the tedious collating of invoices. It took me about an hour and a half to set my first business card, which probably accounts for the fact that my weekly wage was \$4.00." His formal instruction began in the eighth grade at Pierce Junior High School and he continued working at the print shop throughout high school, while taking additional courses in printing. "My first instructor thought I should be a pressman, the second let me specialize in design and composition."

In 1953 he went to Korea and ran an offset press during his Army service. After the war he returned to attend Wayne State University, and graduated in 1959 with a B.A. in English. In 1957 he secured a position with the Detroit firm of George Willens as a typographer and salesman for advertising typography. Leonard continued to work there until shortly before his death in 1992. He was also the author of the third and fourth editions of the *ATA Advertising Production Handbook*.

Leonard Bahr was a printer of extraordinary concentration. What prompted and sustained his attention for thirty-five years of the Adagio Press can be best understood by quoting the printer himself: "The Adagio Press is a private press, one purpose of which is to pursue the practice of typography as an end in itself. It was started in 1956 because of a fascination with fine types and unusual papers, and it continues because of a desire to use them in the production of small books, pamphlets and occasional experimental typography." And use them he did. The books and ephemera in this checklist exhibit a continued delight in the varied use of the finest types and type ornaments designed in the twentieth century. He used the finest papers he could afford, and always with perfect craftsmanship. He was of the opinion that often his typography was shown better on a smooth commercial paper, rather than a handmade one.

Nearly all of the work done at the Adagio Press was done from handset foundry type and printed by letterpress on one of his platen presses. In order to obtain his remarkably careful presswork, he used German inks and always printed his books one page at a time. When speaking of his work he was fond of quoting the Dutch type designer Jan van Krimpen: "Everything that counts in typography is a subtlety."

To Leonard Bahr, every piece of printing to bear the imprint of the Adagio Press was of equal importance and interest to him. Early on the books took precedence over the occasional printing; later he felt the pamphlets and folders availed him more freedom for typographic expression. Finally, it was in his broadsides, or "typographs" that he found his greatest satisfaction. Each contained a simple quotation printed usually in three colors. He intended to issue them as a set after he had completed about

fifteen or twenty. However he was able to produce only ten before his death. In the checklist they are given the same importance as the books.

Two other unfinished projects should be mentioned. The first, *TypoGraphia* #3, was completely set and remains in the Adagio galley racks. The other was a type specimen, of which 133 pages were printed, only a partial showing of the typographical riches of the Press.

Many of the pamphlets do not bear what is thought of as a title page. Information usually contained there will be found on separate pages or in the colophon. In order to identify items in this checklist we have often used an abbreviated form of title. All pages in books and pamphlets are counted from the first leaf; and width precedes height. All of the ephemera related to the Press is recorded, only the most minor job work is left unrecorded, such as business cards, letterheads and a few announcements done for his church or the Book Club of Detroit.

This checklist, and the exhibit it coincides with would not have been possible without the generous support of Peggy Daub, Head of Special Collections at the University of Michigan's Harlan Hatcher Graduate Library; Frederick G. Ruffner, Jr. of Omni-graphics, and Ellen E. Shook of Seaman-Patrick Paper Company, both in Detroit. Finally, it has been our great pleasure to work directly from the personal collection of the printer, and we would like to thank Ann Bahr for her enthusiastic support.

Wesley B. Tanner

Checklist

1957

1. [Bahr, Leonard F.] *Miscellanea typographica: notes on books and printing, number three.*

The Private Press of Leonard F. Bahr. 16 pp. 12 cm x 18.6 cm. July.

Edition of 475 copies on white Eagle A Text paper printed in three colors. Staple bound in printed blue Sky Wove paper cover. Printed in Weiss roman and italic, Legend, and Ombree ornaments.

EPHEMERA

Miscellanea typographica: notes on books and printing, number one. January. (Not seen by compilers.)

[Bahr, Leonard F.] *Miscellanea typographica: a special number printed for It's a Small World.* The Press of Leonard F. Bahr. Single sheet. 12.7 x 17.7 cm. Printed in two colors on white paper. February.

Montgomery, James. *The second appearance of miscellanea typographica: a poem by James Montgomery.* The Press of Leonard F. Bahr. Single sheet folded. 12.5 x 17.7 cm. Printed in two colors on yellow paper. March.

1959

2. NAPA: *amateur journalism and the National Amateur Press Association: an invitation to membership.*

16 pp. 16.5 x 9.5 cm. Spring.

Edition of 325 copies on white Eagle A Text paper printed in three colors. Staple-bound into printed yellow Sky Wove paper cover, of which there exists two variants. Printed in Garamond, Lydian, and Craw Modern.

3. Strouse, Norman H. *How to build a poor man's Morgan library.*

52 pp. 13.5 x 22 cm. Autumn.

Edition of approximately 260 copies on white handmade Venezia paper printed in three colors. Sewn in signatures and bound in handmade Laga Blue paper over boards with cloth spine and paper label. White paper dust jacket with printed spine. Printed in Post Title Bold and Light, Weiss roman & italic. Erratum slip tipped in at page nine. Signed by author. Printed for The Book Club of Detroit.

EPHEMERA

[Bahr, Leonard F.] *Adagio: the private press of Leonard F. Bahr.* Single sheet. 12.7 x 17.8 cm. Printed in two colors on white paper. Printed for *It's a Small World*. Note:

First appearance of the Adagio pressmark and the name Adagio Press.

Tennyson, Lord Alfred. *A poem written by...* Single sheet. 12.7 x 19.7 cm. Printed in two colors. (Not seen by compilers.)

1960

4. [Bahr, Leonard F., ed.] *Printing in privacy: a review of recent activity among American private presses.*

24 pp. 14.2 x 21.4 cm. Summer.

Edition of 550 copies on white Eagle A Text paper printed in three colors. Staple bound in printed tan Strathmore Beau Brilliant paper. Printed in Weiss roman and italic, Post Title Bold, and numerous display faces and type ornaments.

1961

5. *Examples of the various type faces and printers' ornaments in use at Adagio...*

93 single sheets. 16.2 x 23.7 cm.

Edition of 25 copies on white paper printed in three colors. Loose sheets with printed title sheet in three ring binder. Type specimen of the press printed for friends.

6. Weeks, Donald. *An intrusion upon eternity.*

12 pp. 10.5 x 16.4 cm. December.

Edition of 175 copies on white Strathmore Alexandra Japan paper printed in three colors. Sewn into printed yellow cover with printed paper label marbled wrapper. Printed in Weiss roman and italic, and Legend. Signed by the author. Printed for Donald Weeks.

1962

7. Ruskin, John. *The contemptible horse.*

44 pp. 16.5 x 24.2 cm.

Edition of approximately 360 copies, 280 on white handmade Fabriano Book paper and 80 on white Strathmore Chroma paper; printed in three colors. Illustrated by Adele Bichan. Sewn in signatures and bound in French marbled paper over boards with cloth or vellum spines, gold stamped. Printed in Palatino roman and italic.

8. Ransom, Will. *Cordially yours.*

8 pp. 11.5 x 17.7 cm.

Edition of 1000 copies on tan Strathmore Pastelle paper printed in three colors. Sewn in printed white Strathmore Fairfield paper cover. Printed in Caldonia and Weiss Initials. Issued as Typophiles Monograph : 65.

EPHEMERA

Prospectus for *The contemptible horse*. Single sheet folded. 16.7 x 24 cm. Printed in two colors on white paper. Includes printed order form.

The tempo of activity at the Adagio Press has changed... Single sheet folded. 7.5 x 11.5 cm. Printed in two colors on blue paper. Illustrated by Donald Weeks.

1963

9. [Bahr, Leonard F.] *An introduction to the Adagio Press.*

12 pp. 13.8 x 16.2 cm.

Edition of 475 copies on ivory Strathmore Chroma paper printed in two colors. Illustrated by Adele Bichan and Donald Weeks. Sewn in printed tan Strathmore Chroma cover. Printed in Palatino roman and italic, Augustea Inline, and lettering by Dick Isbell.

EPHEMERA

Prospectus for *The contemptible horse*. Single sheet folded twice. 9.5 x 23.5 cm. Printed in black on gray paper.

Prospectus for *The contemptible horse*. Single sheet. 16.7 x 7.9 cm. Printed in two colors on tan paper.

1964

10. [Bahr, Leonard F.] *A tribute to Anton Bohm and his work at the Sans Souci Press.*

8 pp. 9.5 x 15.9 cm. May.

Edition of 275 copies on white Strathmore Chroma paper printed in two colors. Sewn in printed ivory Strathmore Chroma cover. Printed in Solemnis, Delphin I, and Weiss roman and italic.

11. Weeks, Donald. *The angel that didn't fly.*

8 pp. 13.9 x 24.7 cm. June.

Edition of 150 copies on white Strathmore Alexandria Japan paper printed in two colors. Sewn in printed gold Strathmore Grandee cover. Printed in Palatino roman and italic, and Augustea. Printed for Donald Weeks.

12. Hand, Judge Learned. *The spirit of liberty.*

8 pp. 10.7 x 19.8 cm. August.

Edition of 375 copies on white Strathmore Alexandria Japan paper printed in three colors. Illustrated. Sewn in printed green Strathmore Grandee cover. Printed in Augustea and Torino. Compliments card layed in.

13. Zaun, Allan A. *But the greatest of these is love.*

12 pp. 16.1 x 24.8 cm. December.

Edition of 210 copies on ivory Strathmore Chroma paper printed in two colors. Sewn in printed yellow Strathmore Chroma cover. Printed in Palatino roman and italic, Delphin I, and Primula ornaments.

1965

14. Johnson, Samuel. *The Spring of the year.*

16 pp. 12 x 19 cm. August.

Edition of 240 copies, 83 on Artemis Text paper, 157 on ivory Strathmore Chroma. Printed in black with hand coloring. All sewn in printed green Strathmore Grandee covers. Printed in Pascal and Palatino roman and italic, with Troyer ornaments.

15. [Bahr, Leonard F.] *Interpretations and insinuations.*

20 pp. 9.1 x 15.6 cm. November.

Edition of 450 copies on white Strathmore Alexandria Japan paper in approximately eleven colors. Illustrated. Sewn in printed gold Andorra cover. Printed in Pascal, Palatino italic, and numerous display faces.

EPHEMERA

[Weeks, Donald]. *Tribute, as if from a dead author.* Single sheet folded. 11.4 x 17.7 cm. Printed in four colors on tan paper.

1966

EPHEMERA

Bahr, Leonard F. *The Adagio Press: purpose, equipment, publications.* Single sheet. 13.8 x 21.4 cm. Printed in two colors on gray paper.

Weeks, Donald. *The question of Christmas.* Single sheet folded. 15.9 x 25.1 cm. Printed in three colors on gray paper. Printed for Donald Weeks. December.

1967

16. [Bahr, Leonard F.] *Experiments with the Bradley ornaments.*

16 pp. 16.1 x 25 cm.

Edition of 473 copies on three colors of Fabrino paper (gold, blue, and brown) printed in five colors. Sewn into white Fabrino cover with printed black Fabrino wrapper. Printed in Palatino roman and italic, Sistina, and Post Title Bold types; Bradley ornaments used throughout. Issued in printed manila envelope.

17. [Polscher, Andrew A.] *The evolution of printing presses from wood to metal: an essay in tribute to Paul A. Bennett.*

8 pp. 11.5 x 17.9 cm. Summer.

Edition of 483 copies on white Strathmore Pastelle paper printed in three colors. Illustrated. Sewn in printed green Strathmore Grandee cover. Printed in Athenaeum with Primula ornaments.

18. *The diary of a private press.*

16 pp. 11.1 x 16.8 cm. December 1967.

Edition of 250 copies on white Strathmore Alexandria Japan paper. Stapled in printed white Strathmore Alexandria Japan cover. Printed in Palatino roman and italic, Lydian, Primula, and Weiss ornaments. (Not seen by compilers.)

19. *Book collector's chronicle.*

16 pp. 11.1 x 16.8 cm.

Edition of 400 copies on white Strathmore Alexandria Japan paper printed in two colors. Staple-bound in printed white Strathmore Japan cover. Printed in Palatino, Lydian, Solemnis, Primula, and Weiss ornaments.

EPHEMERA

Prospectus for *Experiments with the Bradley ornaments.* Single sheet. 15.1 x 33 cm. Printed in two colors on white paper.

1968

20. [Bahr, Leonard F.] *Typographic embellishers: some specimens from the collection used at the Adagio Press.*

24 pp. 15.5 x 23.8 cm. Winter 1967/1968.

Edition of 248 copies on white Strathmore Pastelle printed in five colors. Sewn in printed light blue Strathmore Double Deckle cover. Printed in Caslon 471 and Law italic.

EPHEMERA

Antique, decorated and kindred types. (See *Collected ephemera*, 1972.)

The Adagio Press: an exhibition. At the Detroit Public Library. Single sheet folded. 16.4 x 25.3 cm. Printed in three colors on white paper. September.

[Bahr, Leonard F.] *The Adagio Press has acquired a different printing press.* Single sheet folded. 16.2 x 25.3 cm. Printed in three colors on tan paper. August.

[Bahr, Leonard F.] *Notes on work in progress, together with a list of publications in print.* Single sheet folded. 16.4 x 25.3 cm. Printed in two colors on dark grey paper. Includes a printed order form.

[Bahr, Leonard F.] *Typographic doodling*. Single sheet. 12.7 x 17.7 cm. Printed in three colors on white paper. Printed for *It's a Small World*.

MLA Quarterly: a private press profile - Adagio: the private press of Leonard F. Bahr. Single sheet folded twice. 22.8 x 15.1 cm. Reprint of article. Printed in two colors on gray paper.

1969

21. Strouse, Norman H. and John Dreyfus. *C-S: the master craftsman*. 54 pp. 25.4 x 38.2 cm. 1969.

Edition of approximately 330 copies on handmade ivory Tovil paper printed in three colors. Includes two leaves by Doves Press: copies A-L both on vellum; I-LXXV has one leaf on vellum and the other on handmade paper; the balance are both on handmade paper. Includes photograph of Emery Walker and T. J. Cobden-Sanderson, layed in. Sewn on tapes and bound in marbled paper covered boards with vellum spine, gold stamped. In addition to the regular edition, one copy, for Ann Bahr, was bound in full leather and has a marbled paper slipcase. All copies bound by Fritz and Gertrud Eberhardt. Printed in Palatino roman and italic, and Pascal.

EPHEMERA

Typographic doodling. (See *Collected ephemera*, 1972.)

Goethe. *Man errs so long...* (See *Collected ephemera*, 1972.)

Prospectus for *C-S: the master craftsman*. Single sheet folded twice. 13.8 x 25.2 cm. Printed in two colors on white paper. Includes printed order form.

1970

22. Stevenson, Robert Louis. *A few sentences from the writings of...*

16 pp. 9.4 x 17.6 cm. September.

Edition of approximately 300 copies on tan Strathmore Chroma paper printed in two colors. Sewn in light brown cover with printed dark brown wrapper. Printed in Torino roman and italic, and decorated drop caps. Compliments card layed in.

23. *A gathering of typographic odds and ends*.

16 pp. 9.4 x 17.7 cm. Autumn.

Edition of approximately 200 copies on tan Strathmore Chroma paper, printed in black only. Staple bound, no cover. Printed in Pascal and Palatino italic. Issued as supplement to *Typographic embellishers*.

EPHEMERA

A select checklist of the books, pamphlets and folders. Single sheet. 13.8 x 21.5 cm. Printed in two colors on green paper. January.

[Bahr, Leonard F.] *Adagio is a private press...* (See *Collected ephemera*, 1972.)

Schweitzer, Albert. *The tragedy of life...* (See *Collected ephemera*, 1972.)

1971

24. *A letter to Stella: an epilogue to the publication C-S: the master craftsman*. 20 pp. 16.1 x 25.1 cm. Winter 1970-71.

Edition of 432 copies on white Strathmore Chroma paper printed in two colors. Sewn into printed gold cover with brown printed wrapper. Printed in Palatino roman and italic, and Boulevard. Single sheet layed in.

25. Dickey, James. *Exchanges*.

16 pp. 17.7 x 22.6 cm.

Edition of 200 copies on tan Strathmore Grandee printed in two colors. Sewn in black cover with printed gold wrapper. Printed in Palatino roman and italic. Signed by the author. Printed for Brucolli-Clark.

26. *A typographic pasticcio*.

Six pamphlets in a printed manila envelope (96 sets): *An introduction to the Adagio Press* (1963), *A tribute to Anton Bohm...* (1964), *The spirit of liberty* (1964), *The spring of the year* (1965), *Interpretations and insinuations* (1965), and *Tribute, as from a dead author* (1965). See individual entries.

EPHEMERA

The Adagio Press proudly announces the acquisition of an 1885 Golding Official hand press...

Single sheet folded. 9.7 x 33.7 cm. Illustrated. Printed in two colors on white/gray paper. February.

Prospectus for *Exchanges*. Single sheet folded. 22.7 x 15.3 cm. Printed in two colors on tan paper.

Prospectus for *A typographic pasticcio*. Single sheet. 21.5 x 28 cm. Printed in three colors on white paper.

1972

27. *Alphabet in color*.

Typograph 1. Single sheet. 37.9 x 12.7 cm. December.

Edition of 148 copies on ivory handmade Tovil paper printed in five colors. Printed in Michelangelo.

28. *The collected ephemera of the Adagio Press.*

Each piece: single sheet folded. 16.5 x 25.3 cm. Dates vary.

Edition of 153 numbered sets of the six pieces listed below, all included in printed manila envelope:

a) *Antique, decorated and kindred types.* February 1968.

Edition size of approximately 153 copies on ivory Strathmore Chroma paper printed in two colors. Printed in Primitive and Pascal types, as well as showing examples of fifteen other types, identified in the brochure.

b) *Typographic doodling.* October 1969.

Unspecified edition size on blue Strathmore Double Deckle printed in three colors. Printed in Palatino italic and Pascal types, as well as many ornamental pieces of type.

c) Goethe. *Man errs so long as he strives.* December 1969.

Unspecified edition size on gray Strathmore Grandee paper printed in three colors. Printed in Schwabacher Number 5 and Century Catalogue italic with a Wayside ornament.

d) [Bahr, Leonard F.] *Adagio is a private press...* January 1970.

Unspecified edition size on ivory Strathmore Chroma printed in five colors. Printed in Delpin I and Athenaeum with Glint ornaments.

e) Schweitzer, Albert. *The tragedy of life...* August 1970.

Unspecified edition size on white Strathmore Alexandra Japan printed in two colors. Printed in Wilhelm Klingspor Schrift and Torino italic.

f) Thoreau, Henry David. *The artist of Kouroo.* August 1970.

Unspecified edition size on ivory Strathmore Grandee printed in three colors. Printed in Menhart roman and italic with nineteenth century ornaments from the Stephenson Blake foundry.

EPHEMERA

Prospectus for *The collected ephemera of the Adagio Press.* Single sheet. 17.9 x 13.3 cm. Printed in two colors on white paper.

[Bahr, Leonard F.] *To pursue the practice of typography as an end in itself...* Single sheet folded twice. 8.9 x 12.8 cm. Illustrated. Printed in three colors on white paper. Includes two original photographs. In printed envelope.

1973

29. Bahr, Leonard F. *A manner of printing.*

24 pp. 15.7 x 23.7 cm. November.

Edition of approximately 300 copies on white Mohawk Superfine High Finish paper printed in two colors. Sewn into brown Strathmore Beau Brilliant with printed gold cover on same paper. Printed in Palatino roman and italic, Michelangelo, and Jaguar. Signed by the author.

EPHEMERA

[Bahr, Leonard F.] *A collection of private press typographia.* Single sheet folded. 16.4 x 25.3 cm. Illustrated. Printed in two colors on tan paper.

Prospectus for *A manner of printing.* Single sheet. 18.5 x 27.8 cm. Printed in two colors on tan paper.

1974

30. Jones, James. *Whistle: a work-in-progress.*

28 pp. 19.1 x 24.2 cm.

Edition of 350 copies on yellow Strathmore Chroma paper printed in three colors. Sewn into gold cover with printed brown wrapper, both of Strathmore Grandee paper. Printed in Pascal with the author's typescript and holograph notes. Printed by offset lithography by and for Brucoli-Clark.

EPHEMERA

"*The reckless alphabet*". Single sheet. 9.7 x 15.2 cm. Printed in black on blue or white paper. September.

1975

31. Thoreau, Henry David. *If one advances...*

Typograph 2. Single sheet. 20.3 x 25.4 cm. April.

Edition of 61 copies on white Millbourn Antique paper printed in four colors. Printed in Palatino roman and italic with Pan ornaments.

EPHEMERA

Blake, William. *Without unceasing practice...* Printed for *It's a Small World.* Single sheet. 12 x 17.7 cm. Printed in five colors on tan paper. 1975.

1976

32. Bennett, Arnold. ... 24 hours ...

Typograph 3. Single sheet. 20.3 x 25.4 cm. January.

Edition of 119 copies, 67 copies on white Millbourn Antique and 52 copies on Artemis Cover paper, all printed in four colors. Printed in Palatino and Tuscan woodtype.

33. Mumford, Lewis. *Man truly lives...*

Typograph 4. Single sheet. 20.3 x 25.3 cm. March.

Edition of 129 copies, 91 on ivory Rives Heavyweight and 38 on Artemis cover, all printed in four colors. Printed in Codex with Primula ornaments.

34. Bahr, Leonard F. *Typographia*1.*

28 pp. 15.7 x 24.1 cm. September.

Edition of approximately 325 copies on white Mohawk Superfine Smooth Finish paper printed in eight colors. Sewn into "Seabright Blue" Strathmore Beau Brilliant cover with printed "Saratoga Gold" wrapper of same paper. Printed in Palatino roman and italic, Stradivarius, Torino, Pascal, Folio Extra Bold, Trump Mediaeval (roman, italic, and Bold), Jaguar, Athenaeum, American Uncial, Century Catalogue italic, and Century Oldstyle. Ornamental type includes Cocktail Border, Weiss Borders, Primula ornaments and Bradley ornaments. Issued in printed manila envelope. Signed by the author.

EPHEMERA

[Bahr, Leonard F.] Twenty year anniversary announcement ("Adagio is a private press, which I interpret to mean an activity...") Single sheet. 15.8 x 23.6 cm. Printed in two colors on blue paper.

Prospectus for *TypoGraphia*•1. Single sheet folded. 16.4 x 25.5 cm. Printed in three colors on white paper.

1977

35. [Bahr, Leonard F.] *Adagio*.

8 pp. 11.3 x 17.6 cm.

Unspecified edition on ivory Strathmore Chroma paper printed in four colors. Sewn into printed dark brown cover of Strathmore Grandee. Printed in Palatino with Pan ornaments.

36. Dickey, James. *The strength of the fields*.

12 pp. 22.9 x 15.4 cm.

Edition of 350 copies on ivory Strathmore Americana paper printed in three colors. Sewn into printed gold Strathmore Americana cover. Printed in Palatino roman and italic. Issued in printed white envelope. Signed by the author. Printed for Brucolli-Clark.

EPHEMERA

Prospectus for *The strength of fields*. Single sheet. Printed in three colors on tan paper.

1979

37. Bahr, Leonard F. *TypoGraphia*•2.

32 pp. 15.6 x 23.9 cm.

Edition of approximately 325 copies on white Mohawk Superfine Smooth paper printed in five colors. Illustrated. Sewn into light blue Canson Mi-Teintes cover with printed dark blue wrapper of same paper. Printed in Pascal, Athenaeum, Menhart roman and italic, Caslon 471, Original Old Style italic, Romanée italic, Jaguar, Delphin I, and Codex types. Folioation begins with 31 to act as part two of *TypoGraphia*•1. Issued in printed manila envelope. Signed by the author.

EPHEMERA

Prospectus for *TypoGraphia*•2. Single sheet. 18.4 x 27.8 cm. Printed in two colors on tan paper.

1980

38. Dickey, James. *The water-bug's mittens*.

24 pp. 17.7 x 25.2 cm.

Edition of 350 copies on white paper printed in two colors. Illustrated. Sewn in signatures with printed and gold-stamped brown paper cover. Printed in Baskerville, Palatino, and Optima. Printed by offset lithography by and for Brucolli-Clark. Signed by the author.

1981

39. *Psalms* 23.

Typograph 5. Single sheet. 20.2 x 25.2 cm. April.

Edition of 192 copies on ivory Rives Heavyweight paper printed in three colors. Printed in Wilhelm Klingspor Schrift and Palatino italic.

40. Thoreau, Henry David. *To affect the quality of the day...*

Typograph 6. Single sheet. 20.3 x 25.2 cm. April.

Edition of 188 copies on white Rives Heavyweight paper printed in four colors. Printed in Shadow Antiqua Demi Bold.

1982

41. Blake, William. *Proverbs of Hell*.

32 pp. 15.8 x 23.9 cm.

Edition of approximately 200 copies on Frankfurt Cream paper printed in three colors. Sewn in gold Canson Mi-Teintes cover with printed brown Canson Mi-Teintes wrapper. Printed in Palatino, Trump Mediaeval italic, Housneletter, American Uncial, and Jaguar types with Pan ornaments.

EPHEMERA

Prospectus for *Proverbs of Hell*. Single sheet. 18.4 x 27.9 cm. Printed in three colors on ivory paper.

1983

42. Rogers, Bruce. *A paragraph on paper*.

Typograph 7. Single sheet. 25.5 x 20.3 cm. April.

Edition of 196 copies on Frankfurt Cream paper printed in three colors. Printed in Codex and Trump Mediaeval italic.

43. Ransom, Will. *Taken all in all, the private press idea is replete with possibilities.*

Typograph 8. Single sheet. 20.2 x 25.2 cm. April.

Edition of 194 copies on ivory Rives heavyweight paper printed in three colors. Printed in Pascal and Palatino italic.

EPHEMERA

Walpole, Horace. *Literature must struggle with many difficulties.* Single sheet. 13.9 x 21.6 cm. Printed in three colors on light gray paper. September.

[Bahr, Leonard F.] *Status Report: 1983.* Single sheet folded. 16.5 x 25.6 cm. Printed in three colors on blue paper.

1984

44. *Various aspects of borrowed books.*

16 pp. 10.1 x 16.5 cm.

Unspecified edition size on Frankfurt White paper printed in four colors. Sewn in printed gold unidentified paper cover. Printed in Law italic, Codex, Enge Etienne, Palatino, Folio extra bold, Romanée, Goudy Thirty, Pascal, Trump Mediaeval italic and semi-bold condensed. Printed for the Society of Private Printers.

EPHEMERA

Borrowers of books. Bookmark. 6.2 x 17.7 cm. Printed in two colors on white paper.

1987

45. Hannibal. *We will either find a way or make one.*

Typograph 9. Single sheet. 20.3 x 25.4 cm. June.

Edition of 181 copies on white Strathmore Alexandra Japan cover paper printed in four colors. Printed in Kompakt.

46. Blake, William. *Practice is art.*

Typograph 10. Single sheet. 20.4 x 25.5 cm. September.

Edition of 298 copies on tan Beckett Cambric paper printed in three colors. Printed in Palatino and Folio extra bold.

1988

EPHEMERA

Carlyle, Thomas. *Universal history...* Single sheet. 20 x 30 cm. Printed in three colors on tan paper. In tribute of Hermann Zapf's 70th birthday.

Undated

47. *Type specimen book of the Adagio Press.*

133 pp. 21.5 x 27.8 cm.

Unspecified edition size (about 60 copies) on Mohawk Superfine Smooth paper printed in black ink. Unbound. Brown printed cover, loose. 133 loose leaves each showing a type or ornaments of the Press. Unfinished.

EPHEMERA

Bahr, Leonard F. *The Adagio Press is a spare-time activity...* Single sheet. 7.7 x 16.5 cm. Printed in two colors on green paper.

[Bahr, Leonard F.] *The printer at the Adagio Press, once a determined but composed individual...* Single sheet. 16 x 8.9 cm. Illustrated. Printed in two colors on yellow paper.

[Bahr, Leonard F.] *Twilight Typographics.* Single sheet folded 16.1 x 24.6 cm. Printed in four colors on white paper.

Duensing, Paul Hayden. *Four ideals.* Single sheet. 22.9 x 30.7 cm. Printed in three colors on white paper.

Field, Eugene. *The bibliomaniac's prayer.* Single sheet. 18.8 x 40.1 cm. Printed in two colors on white paper.

Christmas cards

DATED

29 individual cards. Single sheets. All approximately 18.5 x 13 cm.

da Vinci, Leonardo. *In rivers, the water that you touch...* Imprint: Ann and Leonard Bahr. Printed in three colors on tan paper. 1972/1973.

Rilke, Rainer Maria. *And now let us believe in the year that is given us...* Imprint: Ann and Leonard Bahr. Printed in two colors on white/brown duplex paper. 1974.

Matthew David, Ann and Leonard Bahr wish you a very Merry Christmas... Printed in four colors on white paper. 1975.

Tennyson, Alfred Lord. *When shall all men's good be each man's rule...* Imprint: Leonard F. Bahr. Printed in two colors on white paper. 1978.

UNDATED

And the angel said unto them, fear not... Imprint: Ann and Leonard Bahr. Single sheet folded. Commercially made card with black printing inside.

The approach of Christmas and a new year . . . Imprint: Leonard, Ann and Matthew Bahr. Printed in two colors on gray paper..

Christmas brings love and joy to all. Imprint: Matthew David Bahr. Printed in one color on white paper.

Christmas is goodwill and compassion . . . Imprint: Leonard, Ann and Matthew Bahr. Printed in three colors on white paper.

Christmas: music family friends . . . Imprint: Leonard, Ann and Matthew Bahr. Printed in four colors on white paper.

Daniel, Chapter 7. *I saw in the night visions . . .* Imprint: Ann and Leonard Bahr. Printed in two colors on tan paper.

For low, the days are hast'ning on . . . Imprint: Leonard, Ann and Matthew Bahr. Printed in two colors on gold paper.

Handel, George Frederick. *Hallelujah! For the Lord God omnipotent reigneth.* Imprint: Leonard, Ann and Matthew Bahr. Printed in three colors on white paper.

How silently, how silently, the wondrous gift is given. Imprint: Ann and Leonard Bahr. Printed in two colors on blue and white papers.

Joy to you on this day and throughout the year. Imprint: Leonard, Ann and Matthew Bahr. Printed in four colors on white paper.

Lamb, Charles. *Oh! merry piping time of Christmas!* Imprint: Ann and Leonard Bahr. Printed in two colors on green paper.

Luke 2:13-14. *And suddenly there was with the angel . . .* Imprint: Ann and Leonard Bahr. Printed in four colors on white paper.

Merry Christmas! Imprint: Ann and Leonard Bahr. Printed in four colors on white paper.

Season's greetings. Imprint: Leonard Bahr. Printed in four colors on light/dark gray duplex paper.

Shakespeare, William. *Some say that ever 'gainst that season comes / Wherein our Saviour's birth is celebrated . . .* Imprint: Ann and Leonard Bahr. Printed in two colors on tan paper.

Stevenson, Robert Louis. *From the preface to Travels with a Donkey.* Imprint: Leonard, Ann and Matthew Bahr. Printed in two colors on yellow paper.

Tennyson, Alfred Lord. *For I dip into the future . . .* Imprint: Leonard, Ann and Matthew Bahr. Printed in two colors on gray paper.

Tennyson, Alfred Lord. *Rise, happy morn . . .* Imprint: Leonard, Ann and Matthew Bahr. Printed in three colors on white paper.

Tennyson, Alfred Lord. *The time draws near the birth of Christ.* Imprint: Ann and Leonard Bahr. One color on white paper.

Thoreau, Henry David. *What is hope, what is expectation . . .* Imprint: Leonard, Ann and Matthew Bahr. Printed in three colors on brown paper.

Whittier, John Greenleaf. *Somehow not only for Christmas but all the long year through . . .* No imprint. Printed in two colors on yellow paper.

Approximateley 600 copies of *Adagio: A Checklist* were printed in Ann Arbor by Wesley B. Tanner at Passim Editions. The text type is Robert Slimbach's Minion roman and Poetica italic, and the display types are Gottfried Pott's Carolina and W. Rebhuhn's Fox. The text paper is Mohawk Satin; the cover paper is Mohawk Ultrafelt.